

'Daddy Dumplins,' 'Rollo's Wild Oat' and 'When We Are Young' Come In

Broadhurst Theatre-The Messrs. Shubert will present a three star combina-tion, consisting of Henry Hull, Miss Alma Tell and George Marlon, in Kate L. McLaurin's comedy, "When We Are Young." Others in the cast are Frank Monroe, Miss Grace Reals, Miss Helen Gilmore and Miss Dorothy Day. The story has to do with the extravagance of Harper Carey, who, when his money is gone, is faced with the necessity of making a marriage of convenier

son, "Daddy Dumplins," the joint work of the producer and George Barr McCutcheon. This comedy concerns the experiences of a lovable old man with a passion for making poor children happy. Prominent in the support are Andrew Lawlor, Louis Kimball, Percy Moore and Miss Florence

Punch and Judy Theatre—"Rollo's Wild Onts," a comedy by Miss Clare Kummer, with Roland Young featured. The roster of names includes Miss Lotus Robb, Ivan Simpson. Miss Marjorie Kummer, Miss Edythe Tressider, Miss Grace Peters and J. M. Kerrigan. The play has been produced under the direction of Miss Clare Kummer.

'HEARTBREAK HOUSE,' THE MOST DISCUSSED PLAY OF SEASON. AROUSES MANY THEORIES

By LAWRENCE REAMER.

TEW YORK has a new theatrical occupation just at the present time which is underlably a compliment to Bernard Shaw, and since nothing so shoots up the royalties as discussion, the modest Irish playwright has more than one cause to be satisfied at the theatrical question of the day, which is, "What does 'Heartbreak House' mean?" The Shaw plays may vary in quality, but they never fail to cause more discussion than the works of any other dramatists writing in England.
Of course, there comes along at intervals such a hopelessly dull piece as

"John Bull and His Other Island," which can only be painlessly removed as promptly as possible and embalmed between covers where it cannot possibly do harm to anybody who does not deliberately invite such a risk. Then an occasional "Augustus Does His Bit"—so silly that it is at once, out of consideration for the author's reputation, put back in the obscurity in which it belongs—interrupts the invariably interesting succession of the Shaw dramas.

The play just now at the Garrick Theatre has created perhaps more surmise as to its meaning than any of its predecessors. "Arms and the Man," "The Devil's Disciple," "Candida," "Mrs. Warren's Profession" and the works of that period surprised and sometimes shocked if they did not confuse. Henry McBride is the first of the noted art critics to say that the pier than any book. No desire but to be alone and not have to talk to any one; to be alone and just think about it."

Here is Shaw almost sentimental but to revivile the revisible to revivile the promotion of scientists to revivile the promotion of the play takes place in Cuzco, Peru, the story concerning the comic efforts of scientists.

Miss Effic Shannon has never

is doing the same. Whether Shaw I

sometimes shocked if they did not confuse. Henry McBride is the first of the noted art critics to say that the plece represents the ideas of the cubists as applied to drama, which may well be true. The theory at least accounts for the state of contented amazement into which the three acts throw all who see them.

Cubistic Methods in Drama.

But the adoption of the cubistic theories by the dramatists does not account for the varying quality of the acts. The first seems to entertain all mass as many book. No desire but to be alone and not have to talk to any one; to be alone and not have to talk to any one; to be alone and just think about to read, because life is so much happing the content of the story one; the story one; the story one; the state of contented and plant that will end in heartbreak and leave only the restfulness of the quiet waters behind the wave beaten mole as the full turn hope of man and woman.

But the adoption of the cubistic theories by the dramatists does not account for the varying quality of the acts. The first seems to entertain all mass and the mass and the state of contented on the stage, and the wave beaten mole as the full turn hope of man and woman.

Sawill J. R. Forgan, who already has proved himself an exceptionally talented be alone and not have to talk to any one; to be alone and not have to talk to any one; to be alone and pust think about to accounts of the story one rithe story one; the story one; the story one; the story one; the story one returns the story one cultivation of the play takes place in Cuzco, Peru, the story one cultivation of the play takes place in Cuzco, Peru, the story one returns the story one cultivation on the story one returns the story one returns

count for the varying quality of the acts. The first seems to entertain all who see it more than any other part of the play. The second gets only harsh criticism for its share of the prevailing comment, while the third is somewhat more highly commended. It is not alone the inordinate length of the second act which makes the listeners uneasy. They have heard the Shaw talk for the opening division of the play. Some of it has sparkled and some has not. There should be even somewhat more brilliant conversation or else there should be inore highly commended. It is not alone the inordinate length of the second act which makes the listeners uneasy, They have heard the Shaw talk for the opening division of the play. Some of it has sparkled and some has not. There should be even somewhat more brilliant conversation or else there should be action. There is neither, and the audience is, after the second act, all but exhausted by more of the same, rather a second hand same at that. The comparative shortness of the final seene and the roar of the Zeppelin produce an once an elecutionist. the roar of the Zeppelin produce an emotional stimulus which is lacking in the long second act; so there is a sense of improvement to carry away from the theatre.

In spite of criticism which seems altered to be neard. Yet it is said that she was once an elecutionist. Whatever disappointment there may be in the part of the result of Mr. Perry's acting. The character never seems to have been fully developed. He should be considered.

most unrelievedly unfavorable, it is impossible not to feel a certain degree of interest throughout all the scenes. Of course there is a known degree of supplifying so intense that it fascinates. But the grip of "Heartbreak House" comes from no such quality. It is singular to hear the critical praise of such trite emotions as Eilië's observation to the most conventional of them the critical praise of such trite emotions as Eilië's observation. trite emotions as Eille's observation that after the heartbreak there is the end of happiness and the beginning of peace. Certainly this thought is familiar. After the storm and stress of poutful emptions and the torments of passion are ended, there may be never the same turbulent happiness in life, the "delicious cross" of the Italian can have be horne again. But the calmer never be borne again. But the calmer contentment with its own rewards is still to be enjoyed, the peace that passeth all youthful understanding is still to dwell in the heart. ontentment with its own rewards is the Theatre Guid make a fortune or don't earn a red cent out of "Heart-break House" it nevertheless remains the most discussed play of the season: so much for the cubistic school of drama.

Shaw did not have to seek far in search

The Design of the play of the

Athletes in Chorus of Princeton Show

PRINCETON, N. J., Nov. 20 .- The con ention by some persons that presence in the cast or chorus of a college musical an the cast or chorus of a college musical show, especially in a feminine part, was sure proof of the effeminancy of the guilty individual is pretty conclusively disproved by the present of big Mike Calahan, captain of Princeton's unbeaten football team, in the chorus of this year's triangle show, which is to be seen in New York in December. Nor is Mike the only athlete to forsake the sportlight for the same cast in-

parted so much warmth and life to any part as she does to her incomprehensible figure in the comedy. She is a glow-ingly human element in the play. Dud-ley Digges's portrayal of the pretentious

all. This octogenarian sea dog is very uncertainy sketched, and no interpreter could make the character any stronger than the author has.

In defence of returning once again to the consideration of this unusual and

to the consideration of this unusual and irritating, but as they say in the corner room of the Cafe Brevoort, strangely intriguing play, the writer can only plead the excuse that everybody else is doing the same. Whether Shaw and

REPUBLIC

Happy in First Unmarried Role

Miss Roberta Arnold, Leading Woman for Frank Craven, Has Something to Say.

Any one who sees Miss Roberta Arnold playing opposite Frank Craven in "The First Year" must be prepared for a jolly old shock. For those who remember her portrayals of sarcastic married women in "Upstairs and Down" and

women in "Upstairs and Down" and
"5 dam and Eva" will be surprised to
find she can deplet in this comedy a character devoid of cynicism, and do it so
well she doesn't need the big bow ribbons in the first act to indicate she's a
rather ingenuous country girl.

But that person who views her thus
would probably murmur: "Pshaw! I'll
bet off the stage she's just as wise and
perky as any of them. Casting her as a
dip wife was the correct idea." Then
prepare for the second seismic disturbance to the nervous system. In her
dressing room at the Little Theatre Miss
Arnold is just as naively enthusiastic as
any country girl getting her first intoxicatting whiff of the aroma of stage canvas, though a city is Miss Arnold's natural habitat. Her conversation doesp't
bristle with the suggestion of hairpin
gtabs.
"I never was so hanny in my life" she

3 Novovovo

BROADHURST

Use of Music to

Aid Play Revived

"I never was so happy in my life," she said the other day, "as I am in this play, even though I play a girl who's generally unhappy. Not only because Winchell Smith and John Golden are most pleasent to work with and Fareh Crean is An ancient but withal very effective tool of the theatre has been resurrected this season by Wagenhals & Kemper in their production of "Spanish Love" at Maxine Elliott's Theatre. The psychological aid of music in furthering the mood sought by dramatic action has been practically dismissed in the movement toward stage realism, but this powerful instrument of the theatre is used by Wagenhals & Kemper in "Spanish Love."

To illustrate the life of the stage in the movement of the theatre is used by Wagenhals & Kemper in "Spanish Love."

When Oliver Morosco first because and towork with, and Frank Craven is exceptional to play with—he never takes advantage of the fact that he's the star and tries to be the whole play and the scenery at once. I like it also because at last I mallowed to play an appealing sort of woman, and not one who thinks of others only so she can pillory them. This is the first unmarried part I've had, and it's agreeable to have one's freedom at last—on the stage.

Chance in Big City.

"When Oliver Morosco first because the control of the c

"When Oliver Morosco first brought me here for 'Upstairs and Down' I jumped at the chance, for after you've played in stock for months and been a coast defender' till you think you'll perish there you'd do anything to appear in New York, even to standing on your head. But after I'd been here a while I realized that an actress shouldn't stay at one type of part, though that may mean changing your type of manager continually.

but the spirit of its action is made even more potent by the music that precedes and it must be kept going for the glory of the college.

"There is no definite tradition to the same effect on the stage, and fet that impalpable obligation grips you. You impalpable obligation grips you. You

of decreation upon the collegate mindgiven in the haltene of the visible one of the visible of the collegate of the collega

NEW BURLESQUE AT COLUMBIA.

A two act business when a stage direction and the stage direction are also act business when a stage direction and the stage d

BROADWAY BREVITIES GROWS

George Le Maire's "Broadway Brevi-ties" at the Winter Garden has had Bob Nelson and Frank Cronin, who write, play and sing their own compositions added to the programme. Bert Williams has also augmented his part by intro



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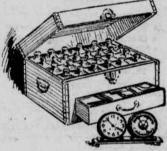
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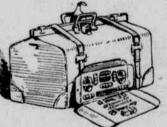
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